2.

HERMINA CIELAS

Sound, image and meaning. Many aspects of Sanskrit figurative poetry

Although concrete poetry – being very strict in its structure and bringing to mind such artistic movements like the Futurism or Dadaism and theoretical paradigms in linguistics like the Structuralism – seems to be the invention of modernity, it has a long-lasting tradition in the literatures of the world. The figurative poetry can be found in Europe (*inter alia* in ancient Greek, Latin, also in Polish baroque poetry) or for example in the Hebrew literary tradition where it is called microcalligraphy or micrography. The figurative system occurring in Sanskrit poetry – *citrakāvya* (sansk. *citra* – image, *kāvya* – poem, poetry) is very interesting and complex. 'Figurative poetry' is only one of the many meanings of the name of this literary tradition. It can be translated also as 'pictorial poetry', 'visual poetry' or 'entertaining poetry' since *citra* means not only an image but also something conspicuous, manifold, causing surprise or simply a riddle.[1] The term describes literary forms put together because of their basis in 'word play', which, as Edwin Gerow points

[1] See Monier Monier – Williams (ed.), *Sanskrit- English Dictionary*, Delhi: Motilal Banarsidass Publishers, 2005, p. 396., Edwin Gerow, *A Glossary of Indian Figures of Speech*, Paris: Morton, 1971, p.175.

out, *refers to the composition of various puzzles and games, riddles and conundrums and the like* (Gerow 1971, p. 175.). Thus, in this tradition one can find very simple figurative formations (such as for example various kinds of alliteration), more complex figures (like palindromes or poetical equivalents of magic square in which the same text can be read in four directions: from left to right, from right to left, from top to bottom and in diverse order) and very complex forms called *bandha* (sansk. bond, shape, delimitation), which are the most similar to figurative poems known from European literatures. Edwin Gerow defines them as *verses which can be arranged, in terms of certain significant repeated syllables, in the visual form of natural objects, as swords, wheels, axes, etc.* (Gerow 1971, p. 186.). Generally, it is the term describing various compositional patterns and pictorial designs in poetry.

The main difference between *citrakāvya* and the other traditions of this kind is the fact that in the first one the pictorial side of the poem is not indicated directly as for example in the case of the European concepts of *carmen figuratum* and *technopaegnia*. To notice it a reader needs particular knowledge and has to rewrite the poem or the stanza according to the rules known to him and given by normative texts. Moreover, in European traditions the form of a poem was not always linked to its sense. There were of course shapes and patterns which conveyed particular meaning (like for example the cross pattern very popular in Latin Christian literature) but in many cases form was placed in the poem at random. Here, Darmstadt school of concrete poetry which occurred in literature in the late 50's and derived the sense of pictorial form from the meaning of the verbal form of the poem, is one of exceptions (Higgins 1989, p. 419.).

In the field of Sanskrit literature, theoreticians (such as Daṇḍin <ca. 6th-7th century>, Ānandavardhana <ca. 9th century> or Mammaṭa <11th century>) stated that *citrakāvya*'s form is much more important than the meaning carried by the work and hence, it does not deserve to be called poetry at all. What is interesting here is the fact that European traditions of figurative poetry had to face the same view. As Dick Higgins notices *the feeling was that the pattern poem was intermedial, that it lay conceptually between the literary and visual art media, and that it was therefore unable to stand on its own and*

was thus inherently mediocore (Higgins 1989, p. 401.). Despite of this concrete poetry became an important element of popular culture, it was a kind of literary rebellion. The same happened with Sanskrit figurative tradition, although only few of literary theorists, especially in the later period, tried to defend this kind of poetry. One of supporters of figurativeness was 16th century theoretician, Appaya Dīkṣita, mostly known as an expositor and practitioner of *advaita vedānta* school of philosophy. One of his works, *Citramīmāṁsā* (*The investigation into* citra), is entirely devoted to *citrakāvya*. However, Appaya Dīkṣita's view was not very popular. According to the *dhvani* school, figurative poetry has the lowest, so-called *adhama* status, because it is not the real poetry – it is just an image – *citra*. This view has influenced depreciating perception of *citrakāvya*. Some of the poets were even avoiding elements of figurativeness in their works. One of them was Sūryadāsa who lived in the 16th century. He is credited with the invention of bidirectional poetry (*vilomakāvya*).[2] Although this literary tradition is also a kind of poetical riddle based on playing with form, he for example avoided in his works monosyllabic words, which often occur in Sanskrit figurative poetry (Minkowski 2004, p. 328.). Nevertheless, theoreticians could not ignore the popularity of *citrakāvya* – it is flamboyant and extravagant, but on the other hand, creating figurative work is also a great opportunity for poets to show one's virtuosity and erudition. This kind of poetry was not then really appreciated, but had to be accepted by theoreticians.

The most important elements constituting Sanskrit figurative poetry (word, meaning and image) occur in the title of this paper. This triad is very similar to the triad of universals known from the European philosophy where a word conveys a meaning which in turn depicts an object. Two of those elements – a word and a meaning – can be found among components of *citrakāvya*. Instead of an object there is an image. This is due to the fact that in Sanskrit figurative poetry we do not refer directly to the object itself, but to

[2] The term *viloma-kāvya* refers to the poem in which all of the verses can be read both in the ordinary direction (from left to right), and also in the reversed order – from right to left (*vilomena* means literary *against the hair or grain*).

its picture – to an image. But not only the form creates a complete figurative poem. *Citrakāvya* is a fusion between a word (śabda), a meaning (*artha*), an image (*citra*) and other elements constituting a poem such as the rhythm or the meter. To read it fully one has to be aware of all of the elements included. Otherwise, the final aesthetic experience will not be complete.

Then we have śabda – a word, sound. Obviously, words used by a poet in the process of creation of the poem are not random, but in the case of *citrakāvya* there are more reasons for their careful selection than in the case of any other kind of poetry. First of all, the sonic layer of the text is influenced by the rules concerning creation of valuable poetry from the perspective of favorable and unfavorable sounds depicted in normative texts.[3] Another thing is the fact that the metrical design of the stanza, also recommended by normative texts, requires arrangement of particular syllables, i.e. the usage of particular words. In the case of *citrakāvya*, rules concerning the meter which should be applied in the stanza containing particular figurative formations are defined by *Agnipurāṇa*.[4] This encyclopedic work, one of the main 18 *purāṇic* texts, defines specific meter (śārdūlavikrīḍita) for the second type of *cakrabandha* (wheel pattern) and *anuṣṭubh* meter for all the other formations different than *gomūtrikā* (cow's urine track pattern) which is allowed to be composed in any kind of meter.[5]

The structure of words is very important element of all of figurative poetries, but in Sanskrit tradition matters not only the length or the sound of words but also their individual syllables what is crucial from the point of view of prosody. In the process of creation

---

3 One of the theoreticians who mentioned favorable and unfavorable sounds in poetry was Bhāmaha (ca. 7th century). In the first chapter of his work *Kāvyālaṅkāra* he refers to so-called *śrutiduṣṭa* (offensive to the ear) and śruti*kaṣṭa* (painful to the ear). By the first one he means particular words, which mostly have vulgar and sexual connotations. In the case of śrutikaṣṭa Bhāmaha refers to harsh and unpleasant sounds which constitute words and also to objectionable compounds which should not be used in the perfect poetical work. (*Kāvyālaṅkāra* 1.47–59.)

4 Because *Agnipurāṇa* is a compilation, it is hard to say to which age it belongs. Probably it was compiled ca. 8th–9th century AD (Cielas 2013, p. 77).

5 AP VII.57: *dvitīyam cakraśārdūlavikrīḍitakasampadam| gomūtrikā sarvavṛttair anye bandhāstvanuṣṭubhā||*

a poet cannot place particular syllables in a random place according to one's own poetical imagination. Normative rules concerning *citrakāvya* define their order in detail. Each formation is characterized by the frequency of alliteration (*anuprāsa*) in the certain places of the stanza and further, systematized rules for individual forms.

Another aspect connected to the śabda is the usage of words which can be read according to different senses and linguistic registers in case of stanzas containing śleṣa – poetic figure consisting either of a combination of contrasted ideas or of words having two or more meanings (it is a kind of paronomasia).[6] By its nature, figurative poetry is itself a kind of śleṣa – by reading a poem on different levels (sonic, visual, verbal etc.) a recipient of a text can receive different meanings. By creating figurative stanza containing additional poetic figures of sense, the author may multiply the overall meaning of a stanza. Special kind of śleṣa, known as *bhāṣā*śleṣa (*bhāṣā* – speech, language) leads us to the second important element of poetry, to the meaning – *artha*. The meaning resulting from the lexical layer of the stanza taking into account manifold linguistic registers (Sanskrit, Prakrit etc.) can be dual or even plural. On the other hand, even using the only one, Sanskrit register, because of occurrence of words having double sense the overall meaning of a stanza can be plural.

However, the sense arising from the lexical layer of the text is not the only one in the case of *citrakāvya*. One has to take into account also the meaning of the visual layer.

Citra, the visual layer of the figurative poetry, complements the overall meaning of the poem because symbols and graphic signs used to create *bandha* forms – already mentioned pictorial stanzas – denote their own, in many cases manifold sense. Lexical layer of the text helps to choose right denotation of the symbol (for

6 As Edwin Gerow points out 'Śleṣa cannot be ultimately defined in relation to the content of the figure (that is, the idea it expresses), since, as has been noted, śleṣa can be associated with almost any other figure – not merely in the sense of adjunction of two figures, but as an essential element in the expression of the other figure's idea.' (Gerow 1971, p. 292). Madan Mohan Agrawal adds that 'Śleṣa can never have independent existence. Because the Śleṣa is never alone; its province is always invanded by other Alaṅkāras. If we give prominence to other Alaṅkāras and throw Śleṣa into background, Śleṣa will be entirely lost. So prominence is always to be given to Śleṣa which alone produces an image of other Alaṅkāras.' (Agrawal 1975, p. 98.).

example from secular or religious point of view). Moreover, pictorial stanzas occur in the text in particular points. As Siegfried Lienhard has already noticed, poets were using elements of figurative poetry to emphasize certain content. According to the scholar, the great number of figurative stanzas, especially *bandha* forms, is to be seen in works depicting warfare. As Lienhard points out:

> (…) the repetitive use of certain vowels and consonant-classes as well as of words or whole passages proved an excellent means of imitating the loud tumult of battle, the shout of the warriors, the clash of weapons and, last but not least, the sound of drums and other musical instruments, while on the other hand, all the *bandha* forms we have mentioned represent poetical correspondence to certain army arrays worked out and made use in ancient Indian warcraft (Lienhard 2007, p. 180).

The readers of the poem, have to demonstrate their cleverness and erudition in order to read figurative work. They have to 'struggle' for the disclosure of all of the elements hidden in a stanza by a poet, just like the characters of the work have to compete in a battle, and the author had to put an effort to create the poem. Not without the reason, already mentioned *Agnipurāṇa* places *bandha* forms among so-called *duṣkara – those which are hard to create, pointing to the poet's virtuosity and despite of being devoid of taste – are the feast for the wise*.[7]

The relation between the form and the meaning of stanzas containing elements of figurativeness shows that the graphic side is not chosen at random, but is a part of the complex system of well-designed poem. The more skillful is the poet, the correlation between śabda, *artha* and *citra* is stronger. The elements of Sanskrit figurative poetry are designed to complement each other. The relation between those components can be roughly presented as follows:

– Creating a pictorial stanza requires the usage of particular syllables matching the pattern.

---

7 AP VII.27: *duḥkhena kṛtamaty arthaṁ kavisāmarthyasūcakam | duṣkaraṃ nīrasatvāpi vidagdhānāṃ mahotsavaḥ* || All translations from Sanskrit are my own unless otherwise stated.

– Particular syllables create sonic layer of a text.
– A word and an image convey a meaning.
– The meanings of a lexical and visual layers help to understand each other.

Understanding the relation between all of the components constituting Sanskrit figurative poetry and linking the meanings arising from many levels of the poem result in obtaining a comprehensive picture of the figurative work which is necessary to read it fully. Most of the examples of *citrakāvya* are single stanzas occurring in non-figurative poems or the groups of figurative forms creating the whole passage or a chapter of the work. A lot of elements of visual poetry can be found for example in particular *sarga*s of three out of six *mahākāvya*s[8], considered to be the best representatives of the genre: 19th canto of Māgha's *Śiśupālavadha*[9], 15th canto of Bhāravi's *Kirātārjunīya* (ca. 6th century) and 10th canto of Bhaṭṭi's *Rāvaṇavadha* (in this case those are mostly various kinds of *yamaka* figure) (ca. 7th century). In chapters of Śiśupālavadha and *Kirātārjunīya* poets piled up figure upon figure with small, one or two stanzas intervals between figurative stanzas, which let the reader to focus on cognitive processing of the text without being challenged to recreate visual form hidden in stanzas by the poet and forge new connections. Non-figurative parts of the text which describe battle scene are for their recipients the equivalent of the break, rest during the wartime depicted in the poem. Only one of above mentioned *mahākāvya*s (*Rāvaṇavadha*) doesn't match the pattern – here the 10th canto doesn't depict warfare and we find no break between occurring *yamaka*s.

Citrakāvya is without any doubts very rich tradition containing manifold forms, from palindromes and magic squares to elaborated, implying pictorial signs and symbols *bandha*s, like the lotus flower,

---

8 *Mahākāvya* (sansk. a great or classical poem) also known as *sargabandha* (literary *a composition divided into sections or chapters* is a genre of classical Sanskrit poetry characterized *inter alia* by ornate and elaborate descriptions of scenery, love, battles and so on. In *mahākāvya*s more emphasis was laid on description than on narration.

9 According to Jacobi Māgha lived ca. 6th century (Pathak 1902, p. 303.), Kielhorn mentions second half of 7th century (Kielhorn 1908, p. 499.). Anna Trynkowska follows Warder's view that Māgha lived in 7th century (Trynkowska 2004, p. 13.).

drum or sword patterns. It is beyond the scope of this paper to describe or even to name all of them, but to present in short the theory of Sanskrit figurative poetry it is necessary to provide at least one example which will complement given information and show in practice all the bounds between components of *citrakāvya.*

Presented example is not in any way more extraordinary than any other *citra* form. On the other hand, it was not also chosen at random. The stanza is a passage from already mentioned Māgha's Śiśupālavadha, of which 19th canto describes warfare. The figurative form which can be found in the following example is *murajabandha* – drum pattern. Because of involving the images of well-known objects along with their symbolism, *bandha* forms are the most suitable for designating all the interferences between elements constituting *citrakāvya.*

The stanza composed by Māgha and quoted by Bhoja in his treatise *Sarasvatīkaṇṭhābharaṇa* (SKBh 2.320) as an example of *murajabandha* is as follows:

> *sā senā gamanārambhe rasenāsīd anāratā* |
> *tāranādajanā mattadhīranāgam anāmayā* || (ŚV 19.29.)
>
> This army was vigorous and unstopped. As it moved earnestly, Warriors made shrill sounds, [just in the manner of] brave elephants in rut.

Without the knowledge of the rules governing the formation of such forms it is hard to imagine that in those two verses the drum pattern is hidden. Required rules of creation of this form are described *inter alia* by *Agnipurāṇa* (AP 7.54–56). This description which is probably later than Māgha's poem but earlier than instructions given by Bhoja, Hemacandra (11th-12th century) and Mallinātha (ca. 14th-15th century), is very dense and enigmatic. Information of this kind can be found also in Bhoja's *Sarasvatīkaṇṭhābharaṇa*, and Mallinātha's *Sarvaṅkasā* – the most well-known commentary on Śiśupālavadha.

Hemacandra's *Alaṅkāracūḍāmaṇi* (AC 5.4.469) description of *murajabandha,* being in prose, is much clearer than instructions given by *Agnipurāṇa*, Bhoja or Mallinātha. As Hemacandra says:

> Write the four quarters of the stanza on four lines. From the first, second, third, and fourth quarters take respectively the first, second, third, and fourth syllables. From the fourth, third, second, and first quarters take respectively the fifth, sixth, seventh, and eight syllables. This reconstructs the first quarter. From the fourth, third, second, and first quarters take the first, second, third and fourth syllables. From the first, second, third, and fourth quarters take the fifth, sixth, seventh, and eight syllables. From the second quarter take the first syllable; form the first quarter take the second and third; from the second and third quarters take the two fourth syllables; from the fourth quarter the second and third; from the third quarter take the first. This reconstructs the second quarter. From the second quarter take the eighth syllable; from the first quarter take the seventh and sixth; from the second and third quarters take the fifth syllable; from the fourth quarter take the sixth and seventh; from the third quarter take the eighth. (Trans. Daniel H.H. Ingalls)[10]

Māgha's *murajabandha* is in line with those rules. The stanza can be read according to two patterns – one is regular reading from left to right, *pāda*[11] after *pāda*, and the second one by joining with a line subsequent syllables according to the rules given by normative texts (like in the popular riddle for children where joining subsequent numbers creates an image) results in the pictorial representation of a drum, where the lines reflect *muraja*'s strings which keep its surfaces taut. The last syllable of the first half and the first of the second are the same (underlined *tā* on the schemes below), the syllables which create the first and the fourth line 'fall' in one half of the quarter in regular (down) and in the other in reversed order (up) (letters in bold).

The figurative formation of the first *pāda* is as follows:

sā	se	nā	ga	ma	nā	ra	**mbhe**
ra	**se**	nā	sī	da	nā	**ra**	<u>tā</u>
<u>tā</u>	ra	**nā**	da	ja	**nā**	ma	tta
dhī	ra	nā	**ga**	**ma**	nā	ma	yā

[10] This highly technical description of the way of creating drum-patterned stanza as proposed by Hemacandra has been recalled by Daniel H.H. Ingalls in his article Ānandavardhana›s *Devīśataka* (Ingalls 1989, p. 569.).

[11] Term *pāda* , just like *pada*, means literally foot, but also a portion of a verse – in this context it is a quarter of a stanza.

The figurative formation of the fourth *pāda* takes place according to the following scheme:

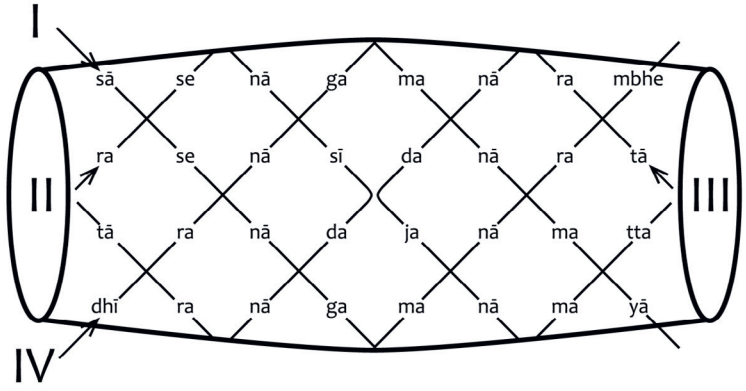
sā	se	nā	**ga**	**ma**	nā	ra	mbhe
ra	se	**nā**	sī	da	**nā**	ra	tā
tā	**ra**	nā	da	ja	nā	**ma**	tta
dhī	ra	nā	ga	ma	nā	ma	**yā**

The figurative formations of the second and third quarters proceed on square plans. The formation of the second *pāda* starts from the ninth syllable (letters in bold) and the formation of the third *pāda* continues from the sixteenth (underlined letters):

sā	**se**	**nā**	ga	ma	nā	ra	mbhe
ra	se	nā	**sī**	da	nā	ra	tā
tā	ra	nā	**da**	ja	nā	ma	tta
dhī	**ra**	**nā**	ga	ma	nā	ma	yā

In every *murajabandha* also an occurrence of alliteration is very visible. Syllable *nā* occurs in this stanza eight times, always as a third and sixth syllable of a *pāda*. This is due to the model of this specific *bandha* formation which requires repetition of one syllable in those positions.

Finally, by overlapping figurative schemes of formation of all of the quarters, one gets a complete picture of *muraja*'s strings:



The stanza has been composed in *anuṣṭubh* meter. In this field, Māgha's work is in line with the instructions given by *Agnipurāṇa*.

The above example is a model of *murajabandha* not only because of its form. The correlation between śabda, *artha* and *citra* in Māgha's stanza is very clever and elaborated. As has been said before, it occurs in a particular narration point and describes the army ready to fight. The warriors are compared to proud and brave elephants in rut and they *make shrill sounds*. Was it the poetical equivalent of the sound of *muraja*? Drums and other musical instruments were used in the Indian warfare for example to initiate the battle or to declare the victory. *Muraja* itself is not clearly described in normative literature. According to Monier-Williams' dictionary term 'muraja' indicates either a drum, or a tambourine (Monier-Williams 2007, p. 823.) but since the form of *bandha* resembles the lacing of a drum it is clear that this type of figure is not a tambourine. The sound of the instrument whose image is used here is refined, deep and low thanks to horizontal and vertical straps which keep its surfaces taut. By using *murajabandha* in this particular narration point, the author of the work enriches the meaning of a stanza. The form supplements the sense carried by the words, helps to imagine battlefield, where the army eager to fight strikes the drums, *moves earnestly, is unstopped*. The rhythm of the stanza brings to the mind the movement of warriors, their measured steps.

Since the Sanskrit figurative poetry consists of a great multitude of forms, the above example is only one possible implementation of this literary art in practice.[12] Even here, the complexity of *citrakāvya* is obvious. Despite of the reluctance of theoreticians to this kind of poetry, the tradition developed and evolved having survived to our times in various forms, for example South Indian art of *avadhāna* – 'attention' – where during special meetings the performers compete to solve literary puzzles and rebuses, including *bandha*s.[13] Poets who decided to create figurative poems or use elements of *citrakāvya* in their works sought to achieve something new, they tried to show their skillfulness and creativity in order to amaze, to enrich

[12] For more examples of figurative stanzas in Sanskrit literature see Lienhard 1996, 2007, Jha 1975, Cielas 2013.

[13] More about the many kinds of literary games and tradition of *avadhāna*: Sternbach 1975 and Sudyka, Galewicz 2012.

age-old literary tradition. The best among them were able to link masterfully three most important elements constituting Sanskrit figurative poetry – śabda, *artha* and *citra*. They were playing with the form, the meaning and symbols perpetuated in culture in order to engage a reader of the work. They were able to make him the part of an action by forcing him to face the form, reveal it and discover multiple senses. Reading figurative poems is not an easy task, since the act of reading itself is by necessity selective. Human's mind is not able to decode simultaneously sonic, verbal and pictorial layer of a text.[14] In the case of Sanskrit figurative poetry this visual side is additionally hidden in a stanza. *Citrakāvya* requires, both from the author and from the reader or listener of a text, particular erudition. It poses a challenge. Only few poets were able to create a figurative text in such a way that it becomes *the feast for the wise* involving all of domains of language and implementing all the relations between components of *citrakāvya*. All this and the unique nature of Sanskrit figurative poetry against the background of similar phenomena in the literatures of the world determines the exceptional character of it.

BIBLIOGRAPHY

Primary sources

Gangadharan, N., 1985, *Agni Purāṇa. Part II*, Motilal Banarsidass, Delhi.

Daṇḍin, *Kāvyādarśa* [available online]: http://gretil.sub.uni-goettingen.de/gretil/1_sanskr/5_poetry/1_alam/dkavy12u.htm

Mammaṭa, *Kāvyaprakāśa* [available online]: http://gretil.sub.uni-goettingen.de/gretil/1_sanskr/5_poetry/1_alam/mamkpb_u.htm

Mishra, K. (ed.), 1976, *Sarasvatīkaṇṭhābharaṇam. A work on rhetorics by Mahārājādhirāja Bhoja with Ratneshwara's 'Ratnadarpaṇam' Sanskrit Commentary*, Chaukhambha Orientalia, Varanasi.

Miśra, J. Ch. (ed.), 2003, *Citramīmāṁsā of Appaya Dīkṣita. With the 'Sudhā' Sanskrit Commentary of Dharānanda. Edited with the Exhaustive 'Bhāratī' Hindi Commentary*, Chaukhambha Sanskrit Sansthan, Varanasi.

Naganatha Sastry, P.V. (ed.), 1991, *Kāvyālaṅkāra of Bhāmaha. Edited with English Translation and Notes*, Motilal Banarsidass Publishers, Delhi.

14 More information about the physiology of reading can be found in Sabine Gross' article on reading pattern poems: Gross 1997.

Secondary sources

Agrawal, M. M., 1975, *Some Problems of Śleṣa-Alaṅkāra in Indian Poetics*, Annals of the Bhandarkar Oriental Research Institute, 93–103.

Bronner, Y., 2010, *Extreme Poetry: The South Asian Movement of Simultaneous Narration*, Columbia University Press, New York.

Cielas, H., 2013, *The eight-petalled lotus flower pattern in Sanskrit figurative poetry. A Study*, Pandanus'13/1: Nature in Literature, Art, Myth and Ritual, Vol. 7, No. 1, 73–88.

Gerow, E., 1971, *A Glossary of Indian Figures of Speech*, Morton, Paris.

Gross S., 1997, *The Word Turned Image: Reading Pattern Poems*, Poetics Today, Vol. 18, No. 1 (Spring, 1997), 15–32.

Hahn M., 2007, *Unnütze Spielereien? Zur Frage des Sinnes der figurativen Dichtung in der Sanskritliteratur*, Studien zur Indologie und Iranistik 24 (2007), 67–89.

Higgins D., 1989, *Pattern Poetry as Paradigm*, Poetics Today, Vol. 10, No. 2, Art and Literature II (Summer, 1989), 401–428.

Ingalls, D.H.H., 1989, Ānandavardhana›s *Devīśataka, Journal of the American Oriental Society*, Vol. 109, No. 4 (1989), 565–575.

Jha, K., 1975, *Figurative Poetry in Sanskrit Literature*, Motilal Banarsidass, Delhi.

Kielhorn, F., 1908, Journal of the Royal Asiatic Society of Great Britain & Ireland, Part 1

Lienhard, S., 1996, *Text-Bild-Modelle der klassichen indischen Dichtung*, Vandenhoeck & Ruprecht, Gottingen.

Lienhard, S., 2007, *Martial Art and Poetics. Some More Observations on Citrakāvya* in: Lienhard, S. (ed.), *Kleine Schriften*, Harrassowitz Verlag, Wiesbaden.

Minkowski, Ch., 2004, *On Sūryadāsa and the Invention of Bidirectional Poetry (vilomakāvya)* in: Journal of the American Oriental Society, Vol. 124, No. 2 (Apr. – Jun., 2004).

Monier-Williams, M. (ed.), 2005, *Sanskrit- English Dictionary*, Motilal Banarsidass Publishers, Delhi.

Pathak, K. B., 1902, *On the date of the poet Mâgha*, Journal of the Bombay Branch of the Royal Asiatic Society, Volume 20.

Rocher, L., 1986, *The Purāṇas*, Harrasowitz, Wiesbaden.

Sternbach, L., 1975, *Indian Riddles. A Forgotten Chapter in the History of Sanskrit Literature*, Vishveshvaranand Vedic Research Institute, Hoshiarpur.

Sudyka L., 2000, *Sanskrit Kāvya Literature and European Baroque Literature – the Comparison between the Baroque Idea of Conceit and the Idea of Vakrokti (A Preliminary Survey)* [in:] Sudyka L. (ed.) *Cracow Indological Studies. Vol. 2. Kāvya. Theory and Practice*, Cracow.

Sudyka, L., Galewicz, C., 2012, *The eightfold gymnastic of mind: a preliminary report on the idea and tradition of aṣṭāvadhāna* in: *Cracow Indological Studies* vol. XIV, Kraków.

Trynkowska, A., 2004, *Struktura opisów w "Zabiciu Śisiupali" Maghy: Analiza literacka sanskryckiego dworskiego poematu epickiego z VII w. n.e.*, Instytut Orientalistyczny, Uniwersytet Warszawski, Warszawa.